

THE NEW PLAYS

"Listening In"
Has An Obliging Ghost

By CHARLES DARNTON.

IT IS a great convenience to know just where a ghost can be found, even though it doesn't keep regular hours. One thing that has given ghosts the reputation of being unreliable is their annoying habit of wandering all over the place. But at last, in "Listening In," we have a ghost that settles down.

This specter at two Billion is a bit flighty at first as a pale light on the walls, but once it gets into a chair you can depend upon it. Sitting up rigidly it is in its best form, and apparently, quite comfortable. But it makes the young man who has rented the haunted house most uncomfortable. Obviously enough, he doesn't seem to realize his rare luck as a writer, his great opportunity to outlive Poe. He does nothing with his pen but a little automatic writing.

Of course, a ghost is likely to cramp any author's style for the moment. Then, too, a tip on the stock market from such a source may easily seem more promising in early financial returns than uncertain literary effort. The young man has really good reason to believe he can bank on this ghost, for it gives him also valuable information about a real estate deal and other helpful advice that may be turned into money. A more chilling ghost couldn't possibly be imagined.

This part of Carlyle Moore's play

has interesting possibilities, but when the jumpy youth gets a ghostly message warning him that any one leaving his house before sunset will be going to his death, and the place fills up with callers, a man and his wife drag in a scandal that merely serves to kill interest. An assistant district attorney who believes himself shot doesn't help matters. Nothing more of his consequence happens until the supposed ghost reveals himself as a scientist who has been making experiments with mesmeric and electrical devices.

Most of the acting is done, and done well, by Ernest Glendinning as the youthful shock absorber. Without neglecting the melodramatic side of his role, he gives a cleverly engaging light comedy performance. Harry Stubbs helps him considerably as a business man who believes the ghost may help him pile up a fortune. Perhaps the author of the play has the same notion. Anyway, that's none of our business.

IN THE REALM OF MUSIC

Sigrid Onegin, Operatic Contralto, Wins Success on Concert Stage.

By Frank H. Warren.

The outstanding feature of yesterday's music was the debut recital of Sigrid Onegin, contralto, of the Metropolitan Opera Company. The experience and versatility she has shown in her operatic appearances were of service last evening in the contralto's ability to be "at home" in German, French or English songs. Lieder or classics were alike to her; her full, rich voice, with its wide range, her fine phrasing, and her skill in tone coloring, the life of a song, were a delight to the seeker for vocal artistry. She takes a position as one of the select band of recitalists whom it is almost a duty to hear.

Carl Schlegel, baritone, member of the Metropolitan Company since 1912, in the Town Hall, sang a program mainly of German numbers, including, however, some old Italian and three English numbers by Gertrude Norman Smith. Mr. Schlegel's voice is generally agreeable, his softer tones yielding in quality, to his strong, rich, full voice. He is an intelligent artist, and dramatic expression and sentiment are at his call whenever they are needed.

Edna Indermarke, contralto, made her local debut in Avelin Hall in this afternoon. Some things this singer did quite acceptably—the "Venezian Pastorale" seemingly being suited to her style and vocal equipment, though more might have been made of it. Miss Indermarke is too inclined to break up her phrases. Her diction in the French and German groups was fair. The four Schütz songs in the last-named group had an "unusual" touch about them.

Catalani's musical version of the story of the "Lorelei" resulted in its first performance of the season at the Metropolitan last evening. Last year it was observed that this opera moves along on generally well written music, a score that has no particular distinction. It is the sort of opera whose fate is always on the knees of the gods, or in the palms of the public. Some will like it; some will not. If the old-fashioned musical treatment does not attract, the scenery, the pictures, particularly the one of the alien, combing her hair, perched high on the rock of the Rhine, or the two ballets may. There is in it something for everybody. Frances Alda this year has assured of the alien role, sung last year by Miss

Muzio. It becomes her both physically and as to style of vocalism, and she probably gets from the music at three in it. With this exception, last year's cast was in evidence, the empress Mrs. Gigli as the lover, Danie as Hermann, Miss Sundelius as Anna and Mardones as Rudolph. Mr. Moranzoni was the conductor.

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SEE PAGE 19 FOR OTHER HEARN ADVERTISING

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Friday Specials

in Christmas Merchandise

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